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SFAI UNDERGROUND NEWS

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The Sodexho Protest

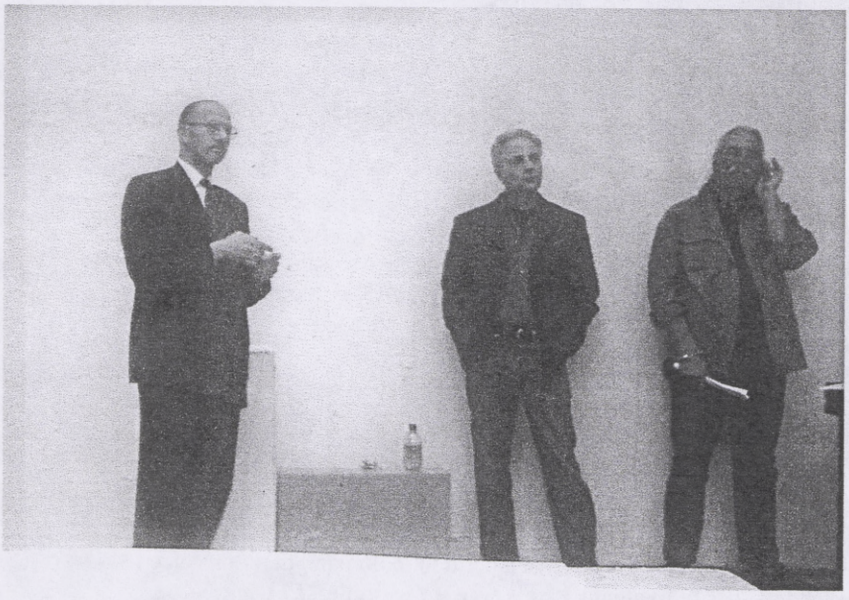
By Kevin Bonness



Ivy Womick is a very committed employee of Pete's Café. When she became aware that Pete's was possibly being sold to the Sodexho Corporation behind the backs of the SFAI community, she decided to fight back. This included both research and direct action.

Kevin Bonness: Hello Ivy. You spearheaded the actions against Sodexho, Inc. taking over Pete's. What is the intention behind all of this?

Ivy Womick: I wanted to inform the SFAI community of the decisions going on about the selling of Pete's Café. I also wanted to make clear to the representative from Sodexho, Inc. who came on Wednesday that if they choose to sign any contracts with SFAI, they choose to encounter yet another student protest.
(Continued on Page 2)



Chuck Collins, Lorne Buchman and Larry Thomas

DISTRUST:
Merger Off -Attention Focuses on Board

By Kevin Bonness

The Board of Trustees is an elected body which makes important decisions for the Art Institute. On February 26th, the end of the proposed CCAC merger was announced publicly at a SFAI Community Meeting. The following is a selection of questions answered by SFAI Board Chairman, Chuck Collins. This article ends with an explanation of the issues raised, including a description of how the actions of David Coulter, a SFAI Board Chairman resulted in a successful class-action lawsuit. (Continued on Page 3)

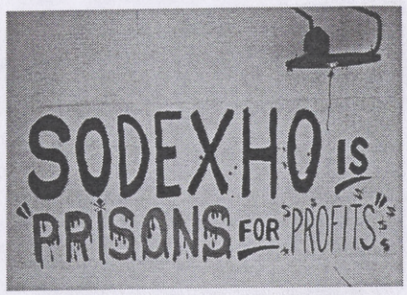
COMMUNITY MEETING

Tues 11March 7PM **GET INVOLVED** **Studio 13**

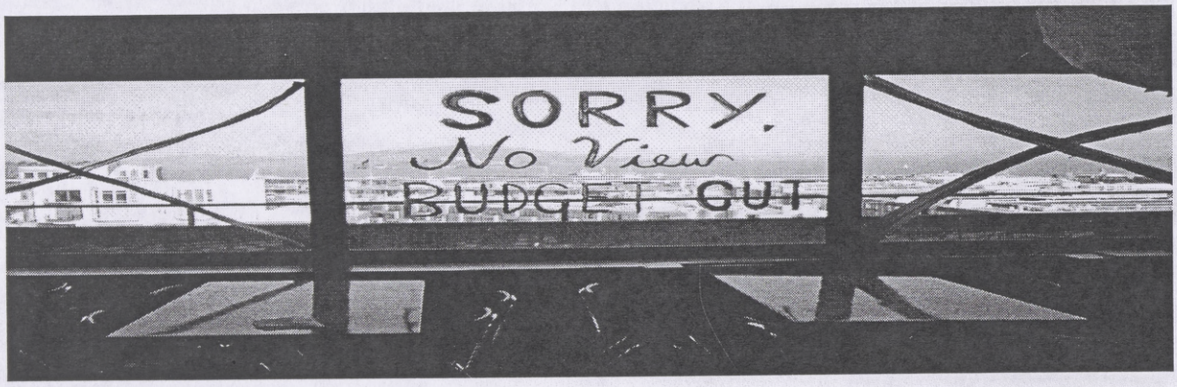
Sodexho
Food and Management Services

(Sodexho Protest, Cont' from front)

Kevin: Who is Sodexho?

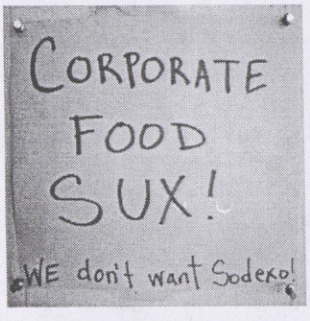


Ivy: Sodexho, Inc is the largest corporate food service in North America. They occupy over 10,000 sites in the US alone and provide services in 72 countries. Hospitals, elementary schools, college campuses, prisons, asylums, the Sodexho name is everywhere. They even have a long- standing relationship with the Oil & Gas Industry. Sodexho, Inc currently operates two for-profit private prisons and one refugee detention center. Sodexho, Inc has been protested by over 50 college campuses and also bears a lengthy record of safety and cleanliness violations as wells as cost overruns. When I read that students in Indiana's Earlham College held a free pizza party to deter people from purchasing from the Sodexho dining hall, I had to share the dismal history of Sodexho, Inc with the SFAI community before it was too late. We can't let things to get to a stage where students have to protest Sodexho, Inc off of our campus. We have to try and stop things before they happen. It would be a huge waste of time and money for SFAI to sign any contracts with Sodexho, Inc regarding the taking over of Pete's Café because they are unwelcome on our campus.



Kevin: What happened?

Ivy: I got together with café employees and students and we all made posters. Others brought me flyers that they wanted displayed anonymously. Tuesday evening I painted "Sorry, no view – budget cut" accompanied by several red X's on the café's windows. I did so because another student was supposed to paint faces on the windows of politicians on Monday but was out of town and could not do so. I wanted to use the space in his absence to let the Sodexho, Inc representative know that the café is run by students and will continue to be if they decide to plant their corporate asses on our campus. I believe Pete's Café has the best view in San Francisco and that it could possibly sway Sodexho's decision in taking over the café. I wanted to make apparent to the Sodexho representative that SFAI is going through serious financial problems, which could directly affect Sodexho, Inc if they decide to take over. If students want to obstruct the pretty view and hang their art on the walls in the café, they can. However, I seriously doubt Sodexho, Inc is willing to fly with those conditions. The painted text on the window was also intended to raise a question in the minds of everyone at SFAI: How far will our school go to try and save money? Last time I checked, a view was priceless.

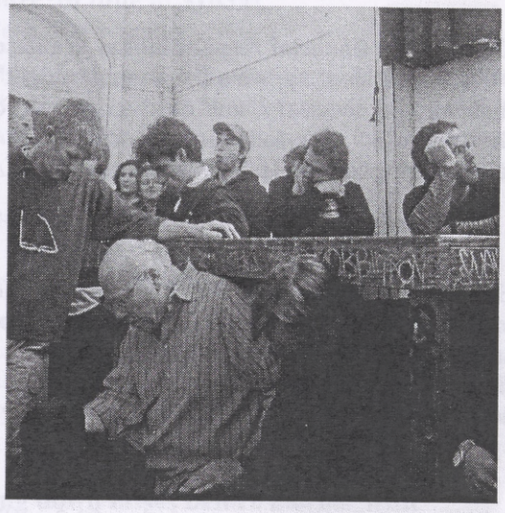


Kevin: Is there anything else you'd like to say?

Ivy: Pete's Café is the social epicenter of SFAI. Student tuition pays for the administration and the fact that they would try to sell Pete's behind our back is devastating. The SFAI community does not want any more decisions made behind closed doors. That is why we have a petition to demand that our voice is heard – signed by 401 individuals. Pete's cafe is my home. If I were allowed, I'd sleep in the back. SFAI students, faculty and staff really care about the café and its employees. All we are asking for is a factual budget and a fair say in the changes going on at our school. We're a community, not a division.

("Distrust: Merger Off," Cont. from front)

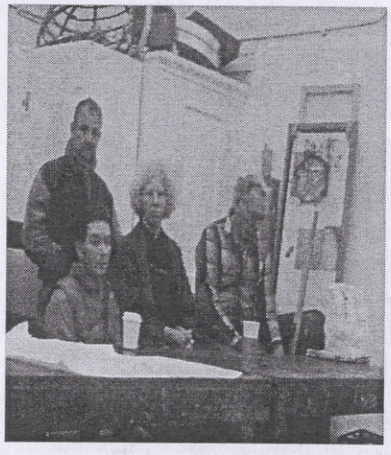
Kevin Bonness: It was the responsibility of the board to provide financial oversight and it failed. What is the willingness of the Board to bail SFAI out now?



Chuck Collins: The first thing that you said is absolutely correct, the Board oversight was a part of why this problem existed. Let me say that I was not a member of that Board and that I have inherited these problems. Is the board looking to bail us out or are they looking for a sustainable model? I think that it is somewhere in between. They are not going to put resources behind a flawed notion.

Kevin: There is the conceivable possibility that they could throw their hands up and say "close the doors."

Chuck Collins: I don't think that is going to happen. They are really committed to SFAI.



Kevin: Recently, Lorne gave us a number. He said that we would need $3,000,000 in the next 3 months to stay open. Is that 3,000,000 dollars going to come?

Chuck Collins: It's a reasonable number and it's probably low.

Kevin: Is it going to come?

Chuck Collins: It's an achievable number. Sure, I think that the board should be more generous than that.

SFAI Staff Member, Chris Miller: I am sure that all of the great people are doing a great job but nevertheless, this is the board that was charged with the financial oversight and there was a failure. If there has not been a mass execution, then there are a lot of the same Board members around so it's a little unnerving that this is the same board we are turning to now.

Chuck Collins: It is something that I can't give you comfort in until you have proof. This is that period of time that we have faith in each other.



SFAI Instructor and former Dean Fred Martin: About oversight, it starts with the staff and the faculty and there was a disconnect in communication between these people and the board. You cannot totally blame the board; they were prevented from knowing. (Loud applause)

Chuck Collins: We've all got blood on our hands right now. I think your comment is correct.

SFAI Student, Jacqueline Patterson: I, as a student, do not feel like I have blood on my hands.

ANALYSIS
Board Responsibility

The Board's financial responsibilities are described in the following excerpt from the SFAI by-laws: "The Board shall approve the annual budget of the Institute, arrange any loans or credit extensions that may be necessary, and conduct general oversight of all financial transactions made by and for the Institute." The following excerpts from Board meeting notes demonstrate that this oversight failed during Ella King Torrey's tenure at the Art Institute:

SFAI Executive Committee Meeting Notes:

July 25, 2001

Ella King Torrey informed the Committee that she had recalled the mailing of the 2002 annual report because an omission occurred that resulted in an incorrect financial overview of the year. Without a specific notation it appeared as if the Art Institute were operating at a deficit.

January 30, 2002

J Pidto and R Niles reported that $3.2 million of temporarily restricted funds were spent in 2001. The committee chairs will be working with Ernie Jung to ascertain whether all expenditures were made on appropriate objects. J Pidto and R Niles reported that they will be working to identify the dates, amounts and purposes of the transfer of funds from the investment fund to the operating fund.

March 14, 2002

R Niles reported that the institution is not functioning financially and that there are many questions as to why. It is evident in the audited financial statements that the Art Institute has been spending approximately 15% or $2 million over budget for two to three years.

Finance Committee
January 29, 20

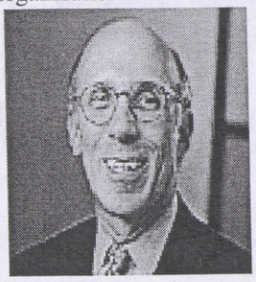
The budget and cash flow research and analysis illustrate that internal budgetary and fiscal management controls were not functioning and that not enough information was being provided on a regular basis to all budget managers.

Progressive Movement
By Albert Herter

Every action is met by an equal and opposite reaction and any midwife will tell you creation comes with a lot of pain. As our heads fill with hollow notions of approaching war, some people will begin to take stock of their lives. And any sane individual who thinks on it for more than a minute will be terrified and disheartened by the thing he previously considered his precious identity- that of an intellectual, a savvy sexy something who understands the way things are. He considers himself competent even in questions of religion, politics, and sociology; with his equals he likes to argue; those whom he regards as his inferiors, he likes to teach; his superiors he flatters, with them he is servile; before them, as is said, "he stands cap in hand". When a girl flicks him the flash other left eye he brims with pride, which is just as easily poured into the void by a slight rebuke. But if by some chance he sees himself in the clear light of day he might recognize a certain "something" which people throughout history have suspected the existence of, some unchanging fine substance, and he might choose to use every ounce of energy to understand this substance and how he might somehow make more of it by his conscious labor and intentional suffering. Take heart, keep faith. Wake up to those around you.

Ella King Torrey, SFAI Chairman David Coulter and a Successful Lawsuit

By their own admission for a 2 to 3 year period the board failed "to conduct general oversight of all financial transactions made by and for the Institute." Ella King Torrey's resignation followed this revelation. Chuck Collins was correct to say that he was not Chairman during the loss of these funds. This was investment banker, David Coulter. During roughly the same period that Coulter was Chairman of the SFAI Board of Trustees, he was also was making headlines in regard to his leadership of another organization:



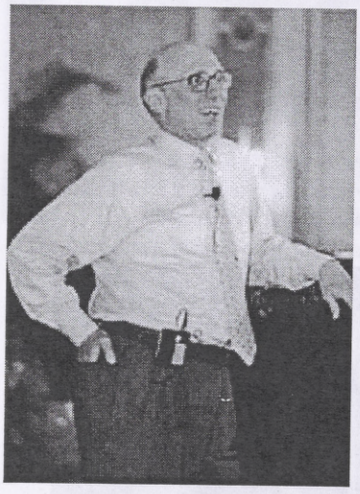
RESIGNED. DAVID COULTER Time Asia, November 2, 1998 vol. 152 no. 17, Milestones

Resigned David Coulter 51, president of BankAmerica Corp., just days after the financial house reported that its quarterly earnings had plunged 78% due to colossal trading losses and bad loans; Securities regulators are examining whether the company, a mega-merger of Bank of America and NationsBank, improperly withheld information from shareholders about a risky $1.4 billion unsecured loan to Wall Street hedge fund D.E. Shaw.

B of A helps with Coulter's future to tune of $103M

San Francisco Business Times Week of November, 1998

Coulter's dumping was another piece of good luck for him, because it triggered the golden parachute provisions of his employment agreement. So now, beside his munificent $5,000,000 per year pension (coming to $139,000,000 if he lives out a normal lifespan), Coulter stands to receive a total severance package of $102, 900,000. And all that for 20 days of work! That works out to around $5,000,000 per day.



Class Action Suit Filed Against David Coulter

(Pomerantz law firm case archive)

Pomerantz, Haudek, Block, Grossman & Gross LLP have filed a class action lawsuit in the United States District Court for the Southern District of New York on behalf of a former shareholder of NationsBank Corporation against BankAmerica Corporation and certain senior executives, including David A. Coulter.

Bank accused of playing down losses before merger with NationsBank. It will pay $490 million to shareholders LA Times, Scott Reckard, February 9, 2002. The $490,000,000 to be paid by Bank of America ranks in the top 10 of amounts to settle such shareholder class-action suits, said John C. Coffee, a Columbia University professor of securities law.

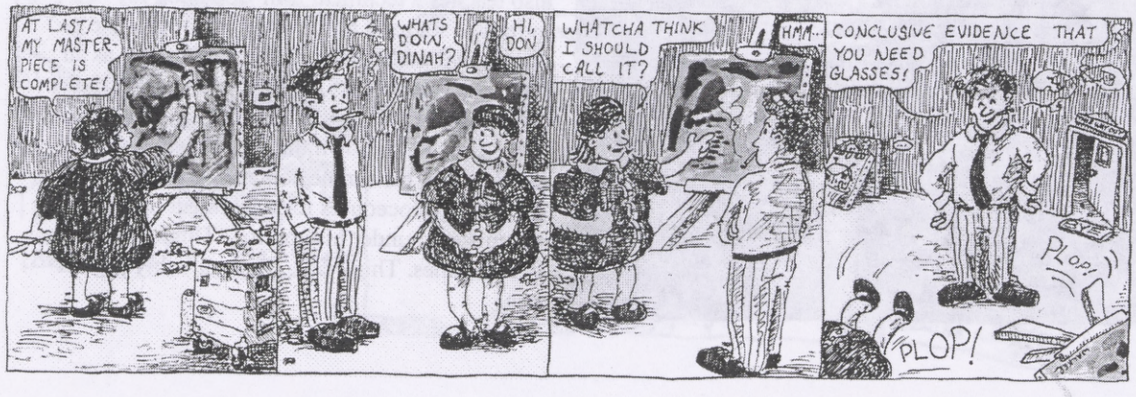
Conclusion

Needed: Generosity and Real Student, Staff and Faculty Control

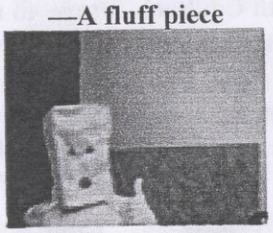
David Coulter's current position is "Head of Investment Management & Private Banking" at JP Morgan Chase. His yearly income is $10,000,000. Several striking parallels exist between Ella King Torrey and David Coulter: both operated at the highest levels of the SFAI leadership at the same time, one as President the other as Board Chairman; both are associated with misdirected resources, improper use of credit, financial loss and non-disclosure preceding a merger attempt. Coulter's actions at B of A resulted in a successful lawsuit.

Our 701 studios must be sold at a loss in order to service our bond debt. This debt resulted from a lack of financial oversight by our Board Trustees. An act of generosity could prevent this unfortunate loss and would be welcomed by the SFAI community.

There is a gulf separating a SFAI Board Chairman from SFAI students and faculty. This arises from a wide disparity in income and lifestyle. A search has begun to find a replacement for President Larry Thomas. SFAI by-laws state that the Board will make the selection. A white collar businessman is not competent to speak for the Art Institute community in this decision. Without real input by SFAI staff, faculty and students, the Art Institute is courting a repetition of our current misfortune.



The Faces of Film
—A fluff piece

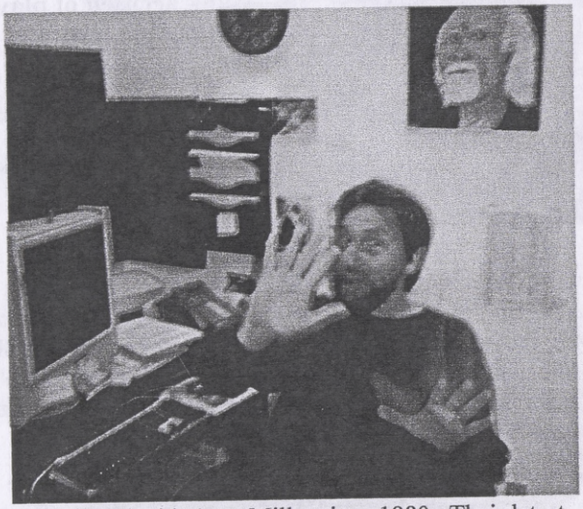


By the bagman

"…feeding poems into a waiting press can easily dissolve into journalism."
—C. Bukowski

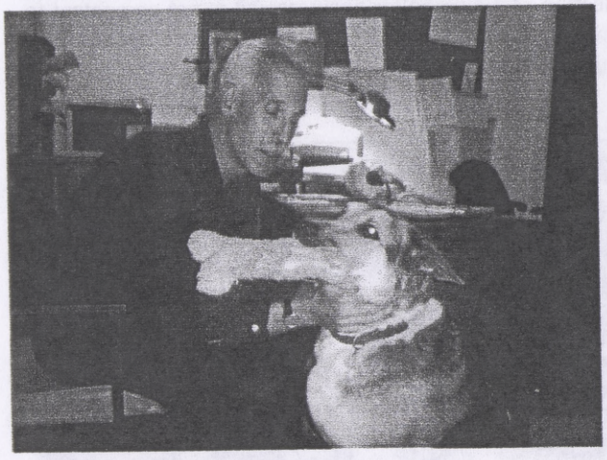
I would like to preface this article with a short statement explaining that being the bagman has as little to do with maintaining anonymity as it is a political statement.
Quotes have been eliminated due to lack of space. Extra space is being pimped out to multinational corporations to keep the ship afloat. This paper, despite the vicious rumors, will not merge with CCAC's underground journal, "Crafty-Talk—the secret buzz."

The film department—
NOT quite madcap like Barrett.

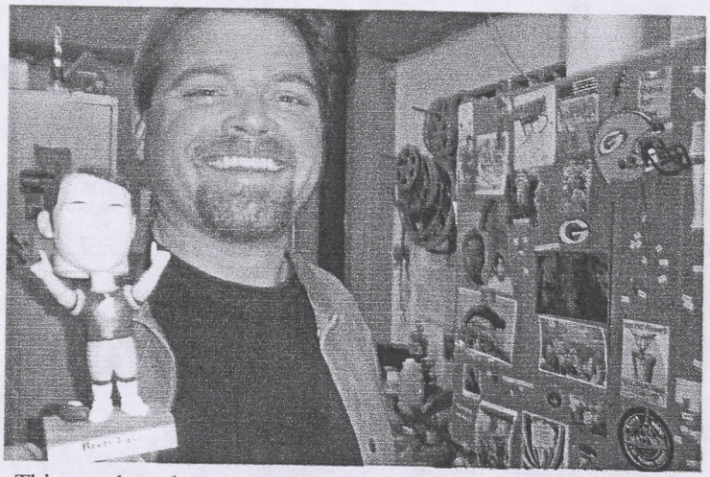


There is a triumvirate of power when it comes to all things celluloid-related at SFAI. Jan Doyle, Jeff Rosenstock, and Michael Rosas-Walsh are the proverbial glue holding the film department together. Each holds a secret power, besides a bounty of facial hair, which can only be detected by one of pure faith (or "expletive deleted.")

Doyle, the area manager, is a veteran of a mental health facility, but not as a patient, as a therapist. His undergraduate degree in film gives him a solid background, but his postgraduate studies in art therapy and work experience with schizophrenics makes him quite tailored for a position at SFAI. Doyle has collaborated on films with Amy Miller since 1980. Their latest effort "Between the Sun and the Moon," won best experimental short film at Telluride Indiefest last year. Doyle's pushing for things such as a Final Cut Pro class gave the department a friendly nudge from its stagnant position in the Structuralist 70s.



Rosenstock, who looks like an airline pilot that escaped a 70s action film, holds the reigns of the department's precious bounty of equipment, such as 16 mm cameras and such things. Rosenstock also teaches a technical film workshop to introduce students to the array of goodies the department owns. Not only does he serve as an instructor, gatekeeper, and Mr. Fix-It, but he also serves an integral position in the worker's union. He usually holds down the fort with the grateful assistance of his canine cohort Clara. Rigid yet fair testing procedures for equipment usage are administered under his control. Think Blues. Think Stones. Think GD. A remarkably patient man.



Rosas-Walsh is a fifty-fifty staff member, half film, half sculpture. While the rest of us tool around in our ONE discipline, he splits his day accordingly. Besides maintaining a firm grasp over the departments studios, he's also quite into chemicals—photographic chemicals that is. Rosas-Walsh runs the department's film processor, with the assistance of a graduate apprentice to his emulsion-zapping wizardry. A fine filmmaker, Rosas-Walsh has multiple films distributed by Canyon Cinema. If Green Bay loses, don't tell him.

This may have been more like a used car sales pitch than a piece of journalism, but it seems only fitting. These guys are on top of their game, and far from the flakiness that pops up in other places around SFAI. So when you come to the film department—bring a sense of humor and check pretension at the door.

Besides the shifty departmental bias, an important footnote must be clarified. RUMORS are bad and due to hierarchical constraints, a non-corporate scheme to eliminate rumors is being put into affect by the powers that be (whoever that is, you'll know when we do). The plan is to have a "rumor jar" at strategic positions around campus, if you hear a rumor, or catch yourself fanning the flames of one, throw some coins into the jar. We'll be able to quantitatively decipher the mass of the perpetual rumor mill versus hand-me-down nuggets of information, sometimes referred to as "facts." Then the proceeds will go towards a paid ski holiday weekend for the faculty, staff, or student that is able to effectively streamline school costs for our classes, while still maintaining current enrollment numbers as well as keeping the school's accreditation in safe stature. GOOD LUCK, and remember—propaganda is everywhere. Censor censorship



Pete's Cafe:
The Burning Question

By Kevin Bonness

The SFAI leadership is in an advanced stage of negotiations to sell Pete's Cafe to the Sodexho Corporation. This became known to the SFAI community when at the February 26th community meeting the following exchange took place between Board Chairman, Chuck Collins and Paul Glaviano, who is a MFA student at SFAI and a manager of Pete's.

Paul Glaviano: We've talked about 701, what about saving Pete's cafe? (loud applause)
There has been talk about someone coming in and taking it over and I just wondered where that is.

Chuck Collins: (Angry) You know what you've done? You have done something that is unacceptable. You are talking about an ongoing business negotiation. You have violated a rule that I have about effective communication and engagement.

Paul: I apologize. I didn't mean it in that way at all.

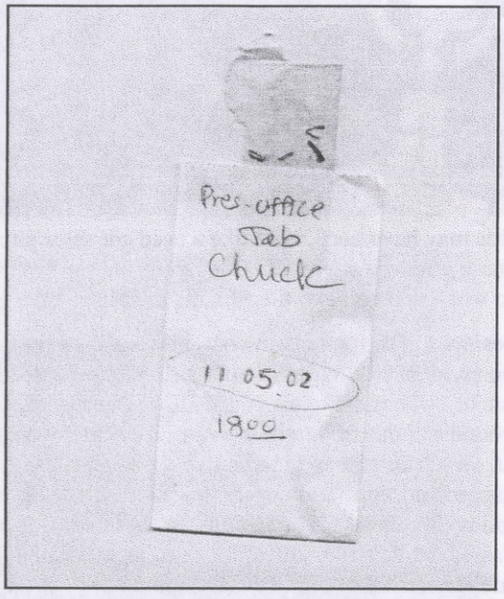
Audience: What's happening with Pete's Cafe.

Kevin Bonness: It's being sold to the SODEXHO Corporation.

Chuck Collins: That question is not one I want to negotiate here.

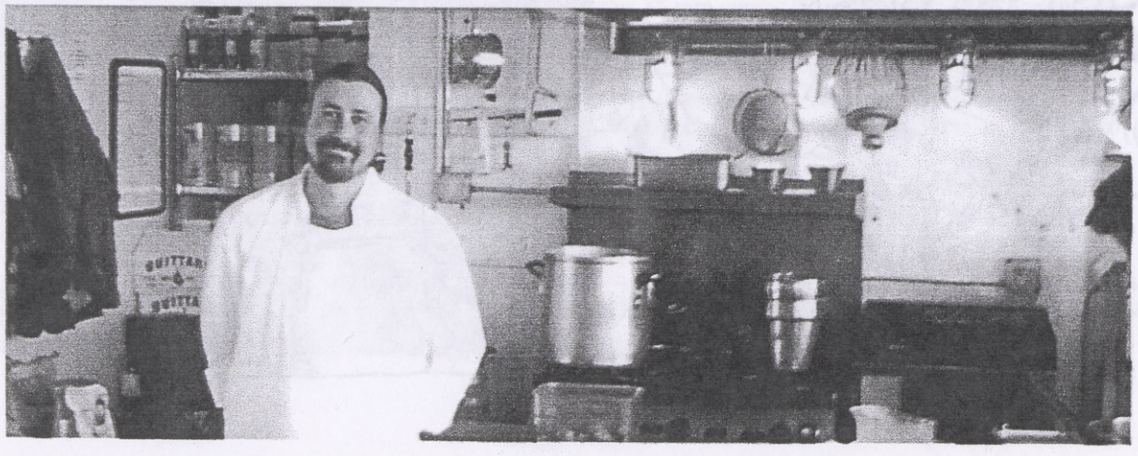
Audience: In the interest of a more smoothly flowing future dialog between us and you, what was your objection to the Pete's Cafe question?

Chuck Collins: (Very Angry) My objection to it was that I was blindsided. . . (Chuck' Collin's response continues with an escalating level of hostility)



Free Lunch?

It was this exchange that led to the vocal protest of the Sodexho Corporation's bid to take over Pete's Cafe. Chuck Collin's has exhibited inappropriate and bewildering hostility toward SFAI students on each of his last three visits to the Art Institute. A review of the last two years of Trustee meeting notes demonstrates that he has been both a competent and committed advocate for thorough financial oversight. It is therefore unfortunate that his behavior has alienated him from those he has the capacity to benefit. It is hoped that in the future he shows more respect for those he supposedly serves.



The Hand that Feeds

By Kevin Bonness



The cafe once had another name, the Havana. The "Pete's Cafe" name came with the sign above the door, a gift from SFAI students, given out of respect for the wisecracking man they've come to adore. Christened and claimed by the SFAI student body, Pete's Cafe will not be taken without a fight. The following is an interview with the man himself, Pete Stanwood.

Kevin Bonness: How long have you been preparing food for SFAI students?

Pete Stanwood: I started in August in 1990. I worked in restaurants around town for about 15 years before that.

Kevin: Are you the owner of Pete's?

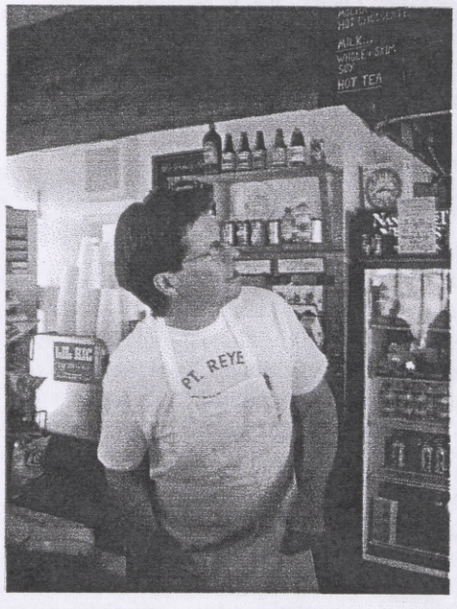
Pete: I am an employee of the Art Institute. I run this for them as a department like the store or maintenance, Chrissy Godfrey is my boss.

Kevin: At the beginning of the semester you were given the idea that you were on track with the budget?

Pete: Roughly, I felt like I was and my preliminary numbers showed that I was. I was given a budget from Chrissy.

Kevin: Then suddenly it came from Chrissy Godfrey that you were very far behind that you couldn't get back on track?

Pete: Well, Yeah. She was projecting that we would be $60 to $80,000 in the red and she was letting me know that wasn't going to work out. There is an assessment that they're doing now which includes our PG & E bill. That's new. A bunch of Departments were surprised that this other amount was being included now. They took sales tax off this year which nobody told me they were going to do. That was another $18 or $20,000 bucks.



Kevin: That was only a couple of weeks ago that you found out?

Pete: Yeah, I had thought up until then we were doing great. I thought we were at least going to break even.

Kevin: Wouldn't it have been useful to tell you that earlier so that you could use it in your planning?

Pete: Yeah. Well, the cafe has always been sort of a peripheral operation here.

Kevin: Business wise, but not spirit wise!

Pete: Right, right. The Art Institute is an art college and the cafe is a little restaurant and they are totally different business models. I don't think that I have had a lot of people who understand about that business model.

Kevin: Have you had access to the raw numbers?

Pete: Well, there was a long period when I didn't have any access, but then nobody did. Here at the Art Institute when Ella was here there wasn't a lot of disclosure from the administration to the Department people. In fact there were about 4 or 5 years when I didn't hear a thing.

Kevin: It seems like all of this decision making is made at a level at which people are not familiar with the school and what it's supposed to be. It seems kind of a piece with the rest of the school - with the loss of the Department Heads, they didn't know their own budgets in the painting department for example.

Pete: Same thing here. It was a policy not to share that data.

Kevin: Some people think that is why things went entirely wrong here.

Pete: Well it sure didn't help. Well, if you have super savvy budget people running the place and they don't want to spread the knowledge around but they're doing what they're supposed to be doing that's one thing, but I don't think we had that. I don't know what was going on with the finance committee of the board. Where were they in all of this? That's what I want to know. It never occurred to me that it would be possible that I could be going seriously in debt for five years and nobody would tell me. Someone on the finance committee could have said something to me about it.

Kevin: How have you liked working here?

Pete: I love working here. I've been here 13 years and that's a lifetime in the restaurant business. It's great. I love the people. I love that I get to cook what I want. I get to work with all of these nice kids. I've always loved it and I'd be very sorry to go.

Love's Labor

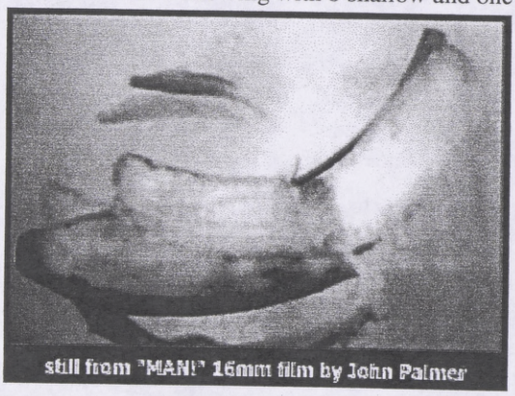
By Fredrick Browne

I want to do a quickie on penetration. Penetration is a great topic, because it is universal to the three main sexualities. Penetration is not just in and out, it is more complex. Chances are you are not satisfying your lover if you are limiting your thinking to just in and out. Penetration involves a combination of the following descriptors: left, right, up, down, fast, slow, deep, shallow, and the intermediate between these sets of opposites. For example, you can thrust slowly, up to the shallow left portion of an orifice.

With penetration must come consideration. One must know what one's partner likes. When speaking of women, there are signs that can inform a lover of what kind of penetration a woman requires at a given point in love-making, but I'll save those for another time. The easiest way to know is to ask or to experiment. But the surest way to begin is what is often called by Taoists as "knocking on the gate." In other words, you don't just barge into someone; you wait to be invited.

Knocking at the gate involves softly moving the object of penetration around the orifice before entering. Then, once the door is opened, again we don't just plough strait ahead for the kitchen. Instead, we penetrate shallowly, visiting with our lover while we wait to be served tea in the sitting room. Soon with patience, we shall be welcomed to explore the whole house. Then we can re-decorate our partner's home with pleasure. I'm being silly with my descriptions, but I am very serious about all of this. Good lovemaking makes for happier people and happier couples making happier decisions and happier children and thus happier communities are formed.

Also, I want to touch on the nine sets of nines. This involves being aware of two forms of penetration, shallow and deep. After knocking at the gate, the penetrator begins by entering with nine consecutive shallow thrusts. Following with 8 shallow and one deep. Then 7 shallow and two deep. The number of thrusts always shifts its balance between shallow and deep and always adds up to nine. Keep going until you reach nine deep thrusts. Then begin again. This may seem mathematical, but it is more about being aware and in control. The creativity comes in bringing the other elements of penetration into the equation. For instance, after one set of slow nines, you may want to do a set of fast nines. Or you may want to alternate to the left and the right. Or have your ups be shallows and your downs be deep. For men, this kind of play can help them prevent early ejaculation. Men, remember to monitor your breathing as well.



still from "MAN!" 16mm film by John Palmer

Play around and have fun. Love each other well.



Editor's Opinion: A New Evaluation

By Kevin Bonness

According the organization Colorado Colleges for Fair Labor:

"Sodexho manages private prisons. According to Sodexho CEO Pierre Bellon, 'I used to be in the hotel business, but with prisons you can guarantee a 100% occupancy rate.' How did he plan to do this? In part, through Sodexho donations to the American Legislative Exchange Council to lobby for drug war legislation including the Three Strikes You're Out laws that turn misdemeanors into felonies, and Truth in Sentencing laws to keep people in jail longer."

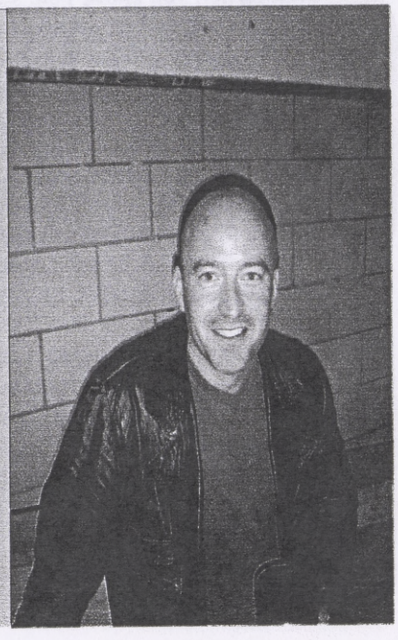
"At Eastern Connecticut State University, Sodexho used mandatory screenings of anti-union videos to attempt to convince workers not to join a union. The National Labor Relations Board has found many Sodexho rules illegal, including ones forbidding employees from speaking about the terms of their employment, including wages and hours, even to each other."

The leadership of the Art Institute routinely evaluates and fires instructors. This has been done in the opinion of many, not with the good of the learning situation in mind, but in order to implement the wishes of the upper level members of the Board of Trustees. (See Department Heads article February issue). This has often meant the breaking of communication, unity and democratic involvement of SFAI Students and Faculty. The fact that the Board and Administration would bring in a group that is so universally reviled as Sodexho, indicates that it is now time for a new evaluation. Whoever brought in this corporation knew that it would reflect poorly on them and kept it hidden. Paul Graviano, informed me that when he recently spoke to SFAI administrator Chrissy Godfrey, she let him know that Pete's had been offered to six other companies, *a year ago*. How kind of them not to mention this to those who stood to lose a cherished meeting place - and their jobs. This is the new evaluation procedure that I propose: from now on, the student body and the faculty will evaluate the Administration. If they are found to be incompetent, deceitful, greedy or corrupt let them lose them *their* jobs. During Ella King Torrey's reign administration salaries rose steadily. According to SFAI tax forms Ed Patuto "Vice-President for Institutional Advancement" made $132,000 in 2000. Half of that could absorb the alleged $60,000 debt Pete's has accrued and still leave Ed an exorbitant living wage. A resident faculty member makes $44,000. Your tuition money gave the SFAI administration their jobs, but ask yourself this: "do you feel that they have operated with your interests in mind?" If not, demand change now. The work, money and talent of artists, students and teachers make SFAI possible. The Administrations role is to respectfully support your development; if they hinder it, it is they who should be replaced -not Pete's Cafe.

LETTER TO THE EDITORS:

From what I can gather, huge advancements have been made as far as faculty and student representative participation is concerned during board meetings. During the heavy handed rule of Ella King Torey it was frowned upon for these representatives to voice any sort of opinions during board meetings. However this does not mean there is no room for further improvement. Even though personally I have not tried to schedule items on the agenda at these meetings, I am of the opinion that it would be very difficult for me to do so, or that my concern would be put off from one meeting to the next . One has to appreciate that the board would have little tolerance for some of the issues voiced by students as most of these concerns should be taken up and resolved at a lower level. I am also of the opinion that some concerns that should reach the board do not because of the glossing up of information given during meetings. It is my belief that on the whole the members of the board are interested in the affairs of the entirety of the school, unfortunately they are unaware of many concerns as they seldom get to hear about them.It is also worth pointing out that very few schools allow students to be on the board and thus is a privileged position to be in. Even so, it would be nice if students were given a little time during these meetings to up date the board on what is happening at student level, through student experiences and observations.

Ian Treasure
Graduate Liaison To The Board of Trustees



⚠ Editor's Forewarning ⚠

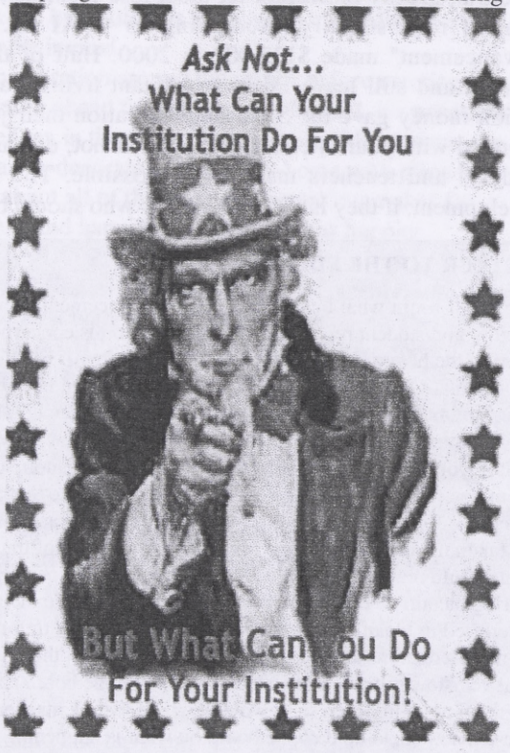
On The Brink Of War

By Heather Gold

"In preparing for battle I have always found that plans are useless, but planning is indispensable."
Dwight D. Eisenhower

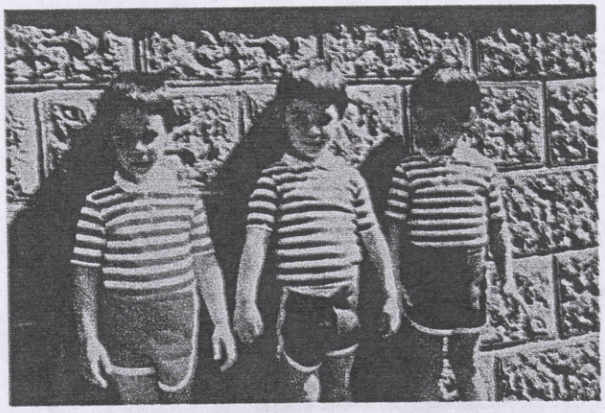
Forces have been mobilized, the diplomats are in the proceedings of delicate talks. I report to you live from the frontlines. Fear lives in the eyes of the beholder and since there's always two sides of a story, you never know who's telling the truth. Words can become translated into fragmented interpretations, depending on who's saying them and where they're coming from. It's hard reading black and white when there's always a gray area, but not everything is written in stone and most of the time, fate has a way of unfolding. Personally, I am one of those people that believe we can learn from the past and move on; If we continue to get caught up in the moment, then history will continue to repeat itself. Look at what's already happened, the CCAC merger is off and "Plan B" has now become "Plan A." This is the point in our history where we need to look at where we stand. For me, it feels as though we're back into the Depression; No money, no jobs, no security…. times are tough! From what I've heard and read, people back then had to scrimp and save in order to make ends meet. Supplies were hard to come by, which meant people also had to make do with what they got. Priorities had to be reevaluated; What comes first? Looking at this discourse, actions were taken to make things work for the whole.

Being a Task Force member was something I went into haphazardly. Volunteering, I had no idea there would be weekly meetings and homework. Luckily, many of these coincide with the work load of this paper. Diplomatic talks that turn into productive conversations about reconstructing SFAI. All this information is then put into a BIG REPORT on how the school will be run in the future. Now, I don't want to point any fingers, but lets look at what has lead us to the present situation. In the past there were problems with the management, money just "disappearing" and now, the quality of life, for a student, has to be reformulated. Back in my days, I remember when we shoot film in class and had *special* guest lecturers. Yep, the spending was endless and who was at the forefront of all our fun, Ella King Torrey. I know, I know, I should stop mentioning her name, but come on let's reminisce. Ella always seemed to walk into Pete's Café with a big smile that seem to compliment her keen fashion sense. From the November 2002 issue of *Art In America*, "Torrey is credited with more than tripling the school's endowment and increasing annual giving by 500 percent. According to sources close to the situation, however, the school's debt had more than doubled under her tenure- though, they say, she is not solely to blame." Yes, she's not solely to blame, but come on, lets look at it for what it is. In the 2000 tax forms, Ella's expenses account equaled $65,400. This figure is similar to a number that was seen earlier, you know, Pete's Café $60,000 in debt. The only reason I put these two figures together, in this context, is to try to put things into perspective. Pete's has been feeding starving artists, artists whom spend a lot of money at SFAI. Sure, there's been a few hook ups behind the counter, but really is that what this about? With the inflation of prices, we've all been paying and most of us have even been generous enough to give to the Pete's fund, a.k.a. the tip jar.



Remember, the one place where everyone comes together is Pete's Cafe, after all, we all have to eat!

On a side note, I'd like to extend an editor's apology to all the grads. It seems there was a break in communication between the 800 and 3rd Street Campuses. If only there was some other way we could be connected…. hgold313@yahoo.com



Young, *triplet* cricket trainees.
Guest which one of these crazy Brits is Ben.

Cricket Anyone?

By Ben Wood

What on earth are those men in white clothes doing?
What is that game they are playing?

Cricket is regarded as the national summer sport in England and for those who are interested in the sport, whether competing or watching, cricket can be an extremely exciting and often deadly boring pastime. It can also be a very social, competitive, and relaxing sport. Nowadays cricket attracts all sorts, people of many sizes and shapes. Large, unfit looking individuals can be seen traipsing across the field after the ball. This not to say, though, that cricket is an unfit, non-physical sport. On the contrary, it requires immense skill and strength from the player. It is a game of strategy as much as it is a game of skill and perseverance. Despite what many people believe, cricket has become a game open to everyone, no longer restricted by class or gender, though it sometimes still suffers from this association and often has a hard time competing with sports such as soccer, or rugby.

Every weekend afternoon from early may until late September, 15 white clothed men stand on a green grass covered oval field, playing this curious looking thing, that resembles a game of baseball. Two of these men stand either end of a 66-ft oblong pitch that lies in the center of the oval field. These two are batsman for the opposing team. Eleven fielders are scattered across the oval field that surrounds the oblong pitch. This is the fielding side. It is the object of the fielding side to dismiss the batsmen in the middle. While it is the task of the batting side to get as many runs as possible. Bowlers are employed to dismiss the batsman and may do so in a number of ways. Batsmen may be caught out, bowled out, run out, and dismissed under more complex circumstances. Batsmen may amass runs by running up and down the pitch, after hitting the ball somewhere on the oval field.

While all of this goes on spectators can be seen watching, found snoring on a deck chair, in the local pub drinking, sitting with their umbrella waiting for play to resume (often the case during the English summer), or playing a cricket game of their own in the wings. The professional game exists in two forms, the one-day and the four-day game. During a four-day game each team has the opportunity to bat twice and field twice. Eleven players on the team must bat before the entire team is out. An innings score may generally be from 250 to 400 runs per team. A good individual performance might be a batsman getting 100 runs or a bowler who dismisses five batsman. The team with the most runs after four days wins. In the one-day game each team bats only once. A team may win, lose or draw. Draws often result when stalemate has occurred due to weather. The weather often comes into play during a game of cricket and may halt a match until it is fine enough to resume. Consequently cricket players and spectators have learned to bide their time during the intervals. During lunch and tea breaks, players have a chance to rest, eat cake, sandwiches, drink tea, and talk.

Cricket is played around the world in countries that had it imposed upon them by their British colonists. Today cricket is played in India, Pakistan, Sri Lanka, South Africa, New Zealand, Australia, Zimbabwe, West Indies and many other places. You can find people playing cricket in wherever there are some enthusiasts and grass. So if you ever happen to find a game being played somewhere, stop, have a look and learn a little more about the subtleties of this game. Alternatively you can ask me.

The Way of Water

By Charles Chadwick

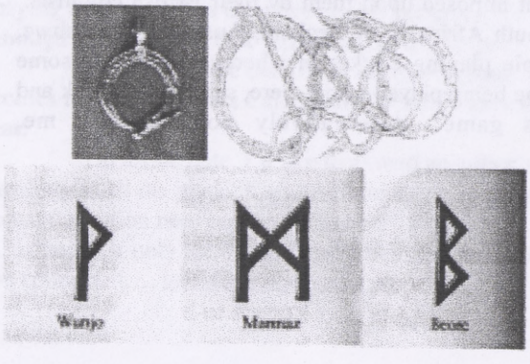


It is commonly accepted that the Art Institute is a building, and that it is surrounded by buildings, in what is consensually known as a city, surrounded by cities, on earth. Each of us has our various places that we live, that we consider to be our places that are ultimately safe. Safe from the political upheaval of both this school and the country at large, provided that the newspaper isn't read and the television stays off. But an empty apartment isn't enough of a life. That's why we're here. Going to class isn't even enough. One must have a regimen of projects, and on top of that a routine of self care that is demanded by one's inner voice. It is commonly seen that school life and home life are separate worlds, with albeit sometimes fuzzy boundaries during finals. But what does it mean for us to inhabit this building that we refer to as school? Certainly, each has her own experience of it, her consciousness of the everyday of this building, of the people she runs into, of the sensual aspects, thoughts, emotions, the synthesis. But what is the ethos of this place beyond the ecstasy or the drudgery of the everyday? What are its possibilities? Its possibilities lie in that which I wish to draw attention to, in dwelling.

Building in "Old High German" as Martin Heidegger refers to it, is buan, which means to dwell, or beuron, dwelling place and also the word neighbor, or traced back to German as Nachbar, means near-dweller (HEIDEGGER 349). So, the essence of our language, it being of Germanic origins, fundamentally points to building as not being a neutral structure that exists, but as a place that we inhabit. We inhabit the school, just as we inhabit our homes. So, where does our dwelling begin and end? If I commute to this building and spend half my day attending classes and making art, and then commute back home, where does my dwelling begin and end? As Heidegger contends, dwelling is often thought of as something alongside other activities. The notion of dwelling is flux: live/work lofts, sleeping at school during heavy work periods, warehouse spaces, etc.

But what does it mean to dwell? What does it mean for a human being to dwell? "...bauen, buan, bhu, beo are our word bin in the versions: ich bin, I am....The way in which you are and I am, the way in which we humans are on earth, is buan, dwelling" (HEIDEGGER 349). To dwell is to be. My dwelling is not just the act of doing laundry, schooling, or riding the bus. It comes down to you: your very being, your very consciousness of these acts, of yourself in this united being. Being is founded in consciousness, and I can lose consciousness of myself into the social sphere, and into other things, unto which I am led back to myself. The I, which is constantly reinvented through dwelling.

Furthermore, dwelling has the character of freedom, of the world, and dwelling cultivates the freedom of the world at large: what one creates, one's relationships, of others. In ancient Germanic culture, this ethic of dwelling was part of the collective unconscious. Mythologically, it was Odin (or the Germanic Wotan) who sacrificed himself upon the world tree Yggdrasil, the tree that held up the nine worlds of consciousness, and was thus reborn, bringing to northern European folk culture their runic system, in our case the Germanic futhark. In a traditional Germanic ritual, Odin's resurrection is simulated by an individual being hung on a tree, a symbolic Yggdrasil. During the ritual, two runes are recited: Beorc (recall beo) and Mannaz. Beorc is associated with the goddess Berchta, a patron of mothers and children. It is a rune of nurturing, of gestation, sustaining (ASWYNN 72). Think back to the nine worlds of Yggdrasil, the world tree perhaps symbolizing the nine months of pregnancy, and the subject of the ritual and thus the community being reborn into Mannaz. Thus, the Mannaz, or man rune, is a rune of community. It carries the implications of the community to the individual, and vice versa. "Mannaz is a double Wunjo. Wunjo is associated with...the conscious application of the will; Mannaz is the cooperative effort in exerting the will for the common good of the tribe" (ASWYNN 78). Wunjo is a fertility rune, and is associated with Odin, who is the god of magic, and thus transformation. If inverted, this rune takes on a feminine creation aspect, and it is thus united into the death and birth of Mannaz. One could also interpret Mannaz as a rune for community, but for the undulations of creation and destruction, that which is necessary for building, for dwelling.



early am motivational stream

to choose to take the initiative
to decide to be okay
with disappointment and to move
ahead forward to make
use of every moment
to fill up with light and
to finish what might
get lost otherwise
to choose to let it happen
to make it happen
or make it not
to step aside to jump outside
to get inside
to confide to describe to imbibe
to be alive to now
to say i forgive me too
and make up for all of you
to choose life in stead of
someone else's strife
to see depth in the shallows
and length in the sparrows wing
to bring in singing more
to hinge the door
and unhinge the floor
to bring smiles by the score
tens to the nines
to choose to take the first step
and remember to see
the reality and develop
totality of existence
to dance, alas to dance
always to dance
to choose to say I gotta go
and know that place
is getting closer
and even though it's a roller coaster
ride through the midside
it's been through disaster
and it's getting faster
closer to the master
not giving in to doubt
to choose to live what it's
all about
to choose life, here, in this room
not yet a cushioned tomb
to say goodbye to foes
and to say hello to sister's and bro's
and to laugh at nervous
anticipation without losing
syncopation and time
to choose to take whatever you'll give
to live
to choose to give all I can
to grow to understand
and to always lend a hand
and to listen when
the wind whispers on the strand

mpmcguire

Thus, it is through language that we can see that being is dwelling, that all the elements of my daily life lay in it. Through it, my I is resurrected every day through being, that which is dwelling. Through the exertion of my will, I destroy what I deem to be hurtful and I build new things, and I sustain the things that through tradition, I have grown to love, I do this within myself and within the world. I extend my being and the things that I have built to my community, and regardless of whether they accept me or whether I fail to extend, I have tried. This is what lies in the process of dwelling, of life, of my daily resurrection. Through my resurrection, I resurrect the world.

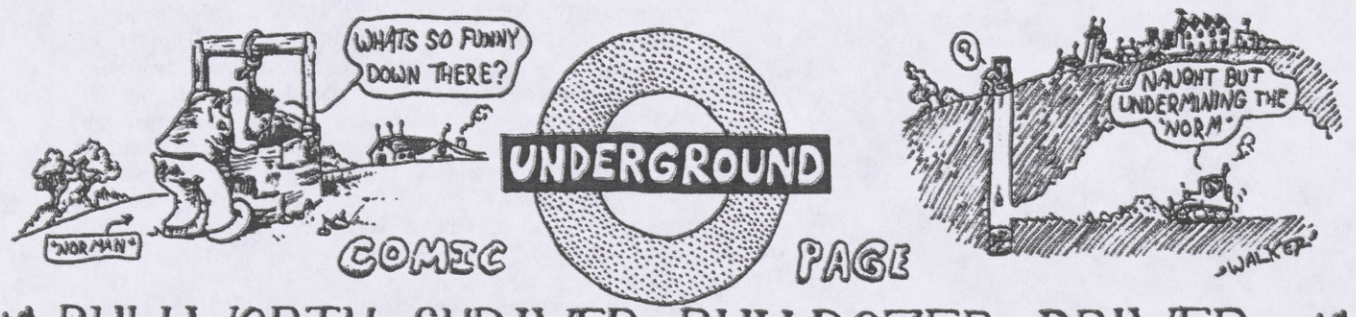
This resurrection is my dwelling, myself. I am always rebuilding myself, always healing. I wish to protect my dwelling, my world, my consciousness; these things are unified. The notion of protection I refer to is not one of schizophrenic-like paranoia, but of liberating protection. Part of the essential nature of dwelling is building, and in building one protects what one has built. If I do this, and I speak for myself, I am free and at peace. If I do not, I am anguished. But what is this protection that is so important to the character of dwelling? It is the preservation of the essential nature of things, essentially, the being of freedom, allowing things, people to be free. You, we, a painting, a building, have our and it has its freedom to be itself, its own becoming. When you are ready, you will become. It will become. This is not thing-in-itself. Its being is tied up with yours, with us, and it has its own being that we have given it. This is essential to the nature of my dwelling, of your dwelling. I protect the freedom of what I have built, fundamentally the freedom of my dwelling.

"Only if we are capable of dwelling, only then can we build." (HEIDEGGER361) We live in a school in which dwelling has previously and is currently being threatened. The previous efforts to merge SFAI with CCAC were a crisis of dwelling precisely because such a thing may have not been taken into account by some people. The merger was fiercely resisted by many students. The Chestnut campus and everything the school represents good or bad, is part of each individual's consciousness. The removal of Pete's is a similar issue. Focus your consciousness if you will, student and board member alike, on what it must be like to eat at a prison cafeteria every day for four years. This is the potential SFAI consciousness that you will imbue a freshman student with for the rest of his life if you allow Sodexho to replace Pete's. The CCAC merger was not called off on the behalf the students, but because CCAC backed out. The being, the dwelling, of the school and its inhabitants, both students and staff needs to be looked at. Look at your consciousness of this institution. Look at it when you first enter the front gates. Can I unify my dwelling and see it as being? A symbol I love is the Ouroboros. It's of Nordic origins; a serpent eating its tale, and shedding its skin. It dwells, leaving behind traces of its dwelling. Its dwelling is circular, just as we use ourselves for our own building. Its dwelling is always an issue for it, and always its materials for its own recreation. This cycle continues for all time. We do not forsake tradition, yet that does not mean we cannot change. A new skin is the same kind of skin, but it's still new. It recreates its consciousness, its world. We are not sticking dogmatically to an old idea of SFAI necessarily, because we must now reinvent our consciousness of being here. Everyone, staff and student alike, please listen. Respect the being of each other, and let us listen to this place.

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BULLWORTH SHRIVER, BULLDOZER DRIVER

